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table, formed of sprays of winter jessamine, with a flower of the pink anemone japonica at each corner of the square, is described as very pretty, and one night a novel effect was produced by hanging wreaths and garlands from some tall bronze figures, these forming part of an elaborate design of foliage plants and colored leaves. A curious and beautiful centre-piece was made for this device with a set of pink Chinese soapstones, which held bonbons and were surrounded with flowers. In a more ordinary style, but a very lovely one, was a device of dark red roses, white lilies, and Adiantum farliense. These were arranged in three great bowls, the centre being the largest, and the other two at each end of the table; among the dishes were laid labyrinths of fern and young rose-leaves, small petals of pale pink roses being strewn along these borders of green, and the design being marked out by little nests of moss and fern, with one white lily on the top. The silvered plate-glass, mentioned above, covered with water-lilies is very pretty—the reflection of the flowers, leaves, and buds being most effective.

#### CHIMNEY-BOARD VALANCE.

THIS tasteful design is shown in miniature in Fig. 1, and of the full working size in Fig. 2. The material is plush and the appliqué is satin, sewed down at the edges with a narrow fancy silk passementerie. The scallops at the edge are buttonholed and ornamented with fringe to match. This valance looks particularly well made of light claret plush with appliqué of old-gold satin and passementerie, in which the two hues are combined. The colors should accord, of course, however, with those in which the room is upholstered.

#### EMBROIDERY IN FLOSS SILK.

THE materials required for this work are: a well-chosen foundation, a frame in which to fix it (if the object of the work allows), and a bundle of skeins of different-colored floss silks. The work can be done with any ordinary coarse needle (about 4 or 5), provided the eye be large enough to thread with the silk.

The foundation may be either silk, satin, fine cloth, velvet, linen, or any other material that is neither too

dull sage-greens and yellow-browns—the “feuille morte” shades of the present day—should be used. For flowers themselves, deep Turkey-red, indigo-blue, and dull peach are good colors, and look well with gold or bright yellow centres. But on this subject no actual rule can of course be given; it must be done entirely according to taste. If a flower have six or more petals, four should be of the local color; the other two may be worked in white, or any other pale shade that corresponds, for the sake of variety and to mark where the light falls. For leaves, one shade only is generally sufficient. Rich browns have the best effect for stalks; a dark shade if the ground be light, and an ochre or cinnamon tint if dark.

The kind of patterns seen in the best old silk embroidery are either rambling, somewhat grotesque flower patterns, or else formal scroll devices. Both these are equally handsome in a different way.

#### FRENCH CURTAINS.

AMONG the French novelties are transparent colored curtains of Madras cloth in bright colors and designs, that are brought out most effectively when the light shines through them. Another novelty is white batiste curtains, a soft muslin fabric in square meshes like grenadine, and with wide lace-like stripes. These are either trimmed with antique lace, or are edged with painted borders. Other curtains have plain batiste centres, with insertion and edging of antique lace, or else of yak lace. Such curtains of striped, sprigged, or dotted muslin, gathered and arranged close against the sash to move with it, are also much used in France for bedroom and basement windows, and for vestibules. Dark green silk cur-

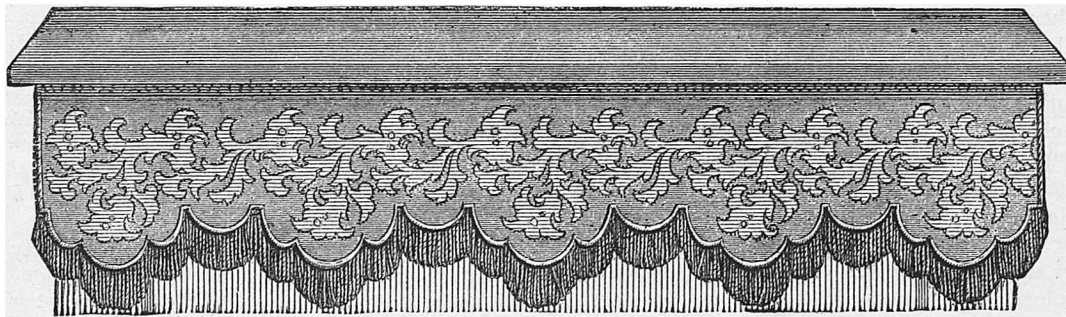


FIG. 1. DESIGN FOR CHIMNEY-BOARD VALANCE.

loosely woven, on the one hand, nor too hard and close, on the other. A soft but substantial gros-grain or ribbed silk is the best, if a silk foundation be chosen. Moiré is apt to pucker, and Persian silk is too loose to work upon. The first process in starting a piece of embroidery is to fix the foundation firmly in the frame, taking care to stretch it to an equal tightness throughout.

It is very necessary to select a suitable variety of colored silks. A large proportion of dull shades should be chosen, which will harmonize when brought into contact, and which will give the work the richness of coloring seen in old brocades, etc. A few bright shades may, however, be introduced with advantage. Faded salmon-color is very useful, and may be used with safety, as it blends with all the other tints throughout the work, and gives a mellowness to the whole. For stalks and leaves (in flower patterns),

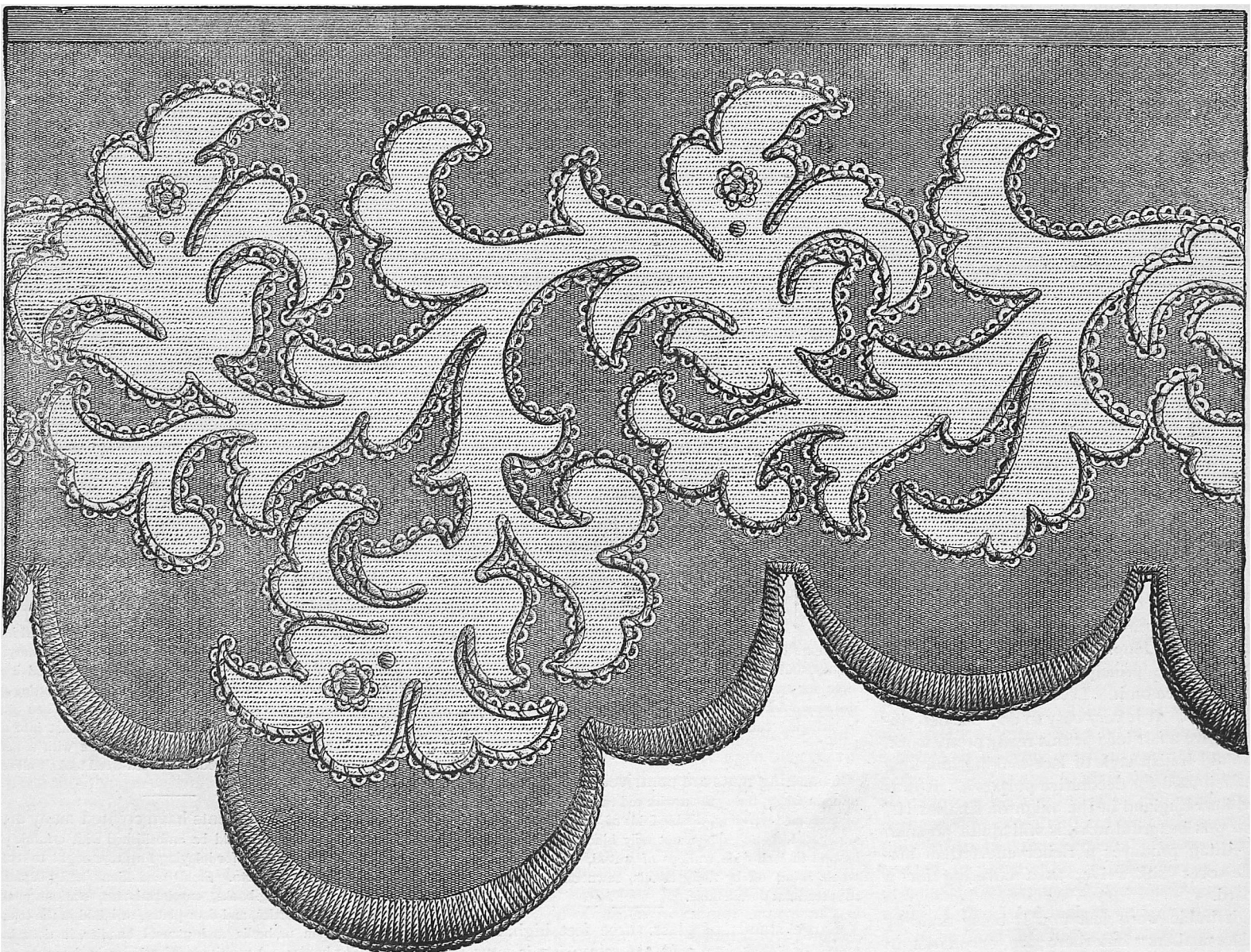


FIG. 2. FULL SIZE WORKING PATTERN OF THE CHIMNEY-BOARD VALANCE, SHOWN IN MINIATURE ABOVE.